

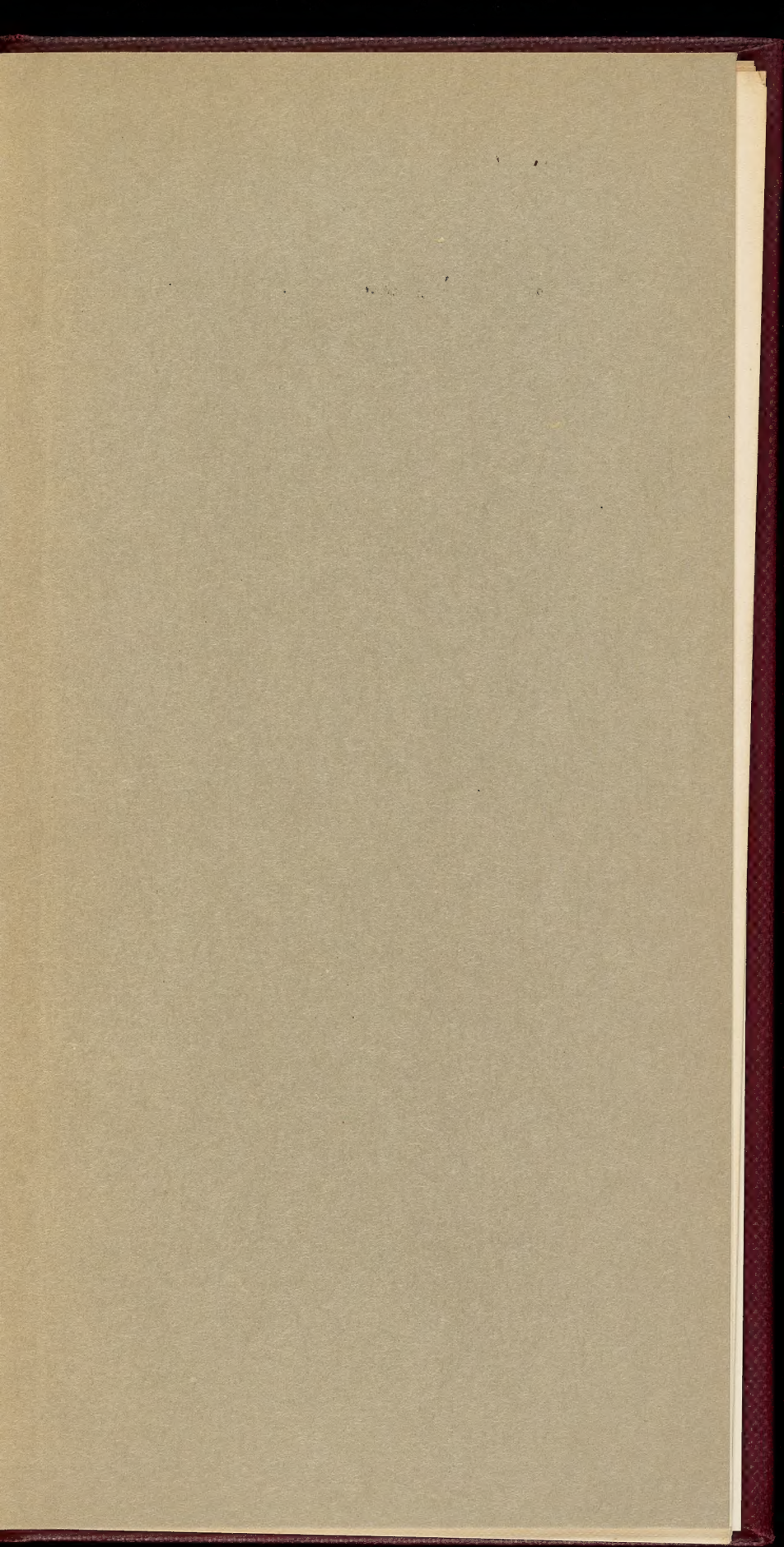
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Ruedler & Co.

14 East 57th Street



PRIVATE COLLECTION EXHIBITED.

Paintings Owned by W. O. Cole in Waldorf-Astoria Ballroom.

Seventy-six paintings, forming the private collection of W. O. Cole, are now on free exhibition in the small ballroom of the Waldorf-Astoria, where they will be sold at auction by John Fell O'Brien on Wednesday evening at 8.30. It is said in a prefatory note in the catalogue that of the thirty years in which Mr. Cole has made art a recreation and study twelve have been passed in London, and it is plain that the influence of the English school has had an appreciable effect upon his taste, for his collection is notable for works in tones so low as to give an almost sombre air to even the brilliancy of the electric-lighted exhibition room. It also is set forth in the catalogue that the collector's ambition was always to have only "representative" works among his pictures. In this Mr. Cole has succeeded, in almost every instance, with so much success as to make the use of that much abused word fully justified. The little water color, "A Woman in Grey," by Whistler, for example, is eminently characteristic, though in the case of the example by Courbet, "The Incoming Tide," we can remember happier examples of his work.

Mr. Cole's taste is confined to neither one country nor one school, but ranges from our own George Inness, Jr., Bruce Crane and J. Francis Murphy to Anton Mauve, Blommers, Constable, Corot, Daubigny, Diaz, Ziem, Rousseau, Raffaelli and Schreyer. If there is a preponderance of any one school it is that of the Barbizon group, of which there are ten canvases. Some of the more important works in the collection are: William Beauquesne's "At Ray"; the "On the Seashore" of Blommers, a charming study of a mother and child; Jacque's "Cloudy Day," "Girl and Sheep" and the "Barn Yard"; a small but extremely personal "Village Scene" by Jules Dunre; Mauve's "The Willows" and a "Wood Interior"; a study of a tree by Corot, Daubigny's "Apple Tree in Bloom," a figure group by Diaz, Bruce Crane's "Winter," a canvas that antedates his spring, summer and autumn periods, and is singularly dry in color; a little winter scene by Raffaelli, with an unusual amount of treatment of a commonplace subject; one of J. Francis Murphy's poetic landscapes, a small but vigorous Schreyer, "Russian Peasant Team in Storm"; Constable's "Somerset House," Daubigny's "Sunset Near Barbizon," Rousseau's "An Autumn Day" and a mythological subject by Millet that is only interesting from its being an unusual example of this master's work.

COLE ART COLLECTION SOLD.

Low Prices Obtained Generally for
Work of Some Well-Known Artists.

Low prices prevailed at last night's sale of W. O. Cole's art collection in the Waldorf-Astoria. The auctioneer was John F. O'Brien, who said that he attributed the unusual prices to Holy Week, a season in which sales were never good. One feature of the auction was distinctive—the seller announced at the start that both the owner and himself guaranteed the authenticity of the pictures.

The highest price obtained was for Charles Emile Jacque's "Au Croisse," a painting of a girl driving a flock of sheep, which was bought by G. S. Phillips for \$1,750. A landscape with cattle by Mauve brought \$1,100, and Mr. Phillips secured this also. A. T. Wheeler bought Jean François Millet's "Mercury, Io and Argus" for \$650, after the auctioneer had announced that the same picture, which was once in the Sansier collection, had been sold out of the

Picot collection in 1883 for 10,000f. Among the other sales were the following:

"A Cloudy Day," Jacque; K. O. Chisholm	\$420
"A Barnyard," Jacque; K. O. Chisholm	410
"A Russian Peasant Team in a Storm," Schreyer; Stanley Gordon	460
"A Pleasure Party in Spain," Brangwyn; Thomas H. Porthun	570
"Landscape," Rix; George S. Allen	450
"Trees," Corot; J. B. Bement	385
"Venice," Ziem; W. S. Hazen	325
"Le Commencement de Crepuscle," Daubigny; P. Rheinhardt	750

One of the pictures over which there was lively bidding was a Winter scene by Bruce Crane, and the figures rose from \$50 to \$210 by advances of only \$2.50 a time. A sunset scene by Daubigny, once a mural decoration of the artist's own room in Barbizon, brought only \$150. A water color, entitled "A Woman in Grey," by J. McNeill Whistler, started at \$100 and rose to \$360 in less than a minute. An enormous painting of an Autumn twilight by Georges Michel rose as high as \$350 after the auctioneer had exhorted \$5 at a time after the first bid of \$200.

TO SELL COLE'S ART COLLECTION AT THE WALDORF.

Seventy-six Works, Representing English, Dutch and French Schools, to Be Auctioned Off To-morrow Night.

W. O. Cole's collection of paintings gives to the small ball room of the Waldorf-Astoria a charm interestingly varied.

There are seventy-six works of the French, the Dutch, the English and the Americans, gathered with artistic faith.

Bridgman's "Day Dreams," two of Courbet's impressions of the sea, two pictures of dramatic trees signed Corot, "Apple Trees in Bloom," a "Sunset" and a "Twilight" in the colors of Daubigny, figures and a Fontainebleau of Diaz, are in the collection.

There are also a "Village Scene," a "Farmyard" and a "Still Life" signed Jules Dupree; three Jacques, three Mauves, a Raffaelli, a Rubens-like Fragonard.

There are works of Blommers, Brangwyn, Constable, Neuhuys, Millet; a water color of "A Woman in Gray," by Whistler; a landscape by Bruce Crane, a figure by Inness, Jr.; a landscape by Murphy, a "Venice" of Ziem, a "Russian Peasant Team in Storm" of Schreyer.

There are works of Roelofs, Ter Beulen, Broedelet. The collector was at his work for thirty years. The exhibition is free. John Fell O'Brien is to sell all these paintings by auction to-morrow evening, in the small ball room of the Waldorf-Astoria.

W. O. COLE PICTURE SALE.

Painting by Jacque Brings \$1,750—John
Sum, Fell O'Brien the Auctioneer.

At the Waldorf-Astoria last evening John Fell O'Brien sold seventy-six pictures belonging to W. O. Cole for \$16,661. Mr. O'Brien was one of two auctioneers selling pictures last evening, each of whom publicly stated that the paintings were guaranteed to be the work of the artists whose names they bore or were catalogued as bearing. Mr. O'Brien stated that his own guarantee was back of that of the owner of the pictures.

A Mauve, "Landscape and Cattle," was knocked down at \$1,100, and a Jacque, "Au Croisse," at \$1,750, to George S. Phillips. "Mercury, Io and Argus," by Millet, sold at \$650; "Le Commencement de Crépuscule," by Daubigny, at \$750; "Russian Peasant Team in a Storm," by Schreyer, at \$460; and "A Woman in Grey," a water color drawing by Whistler, at \$360.

Of the Dutch pictures, which formed the dominant note of the collection, one by Brangwyn, who is rarely seen here, "Pleasure Party in Spain," a most interesting example, was sold for \$570 to one of the best-known picture buyers of the city, who also took for \$115 Peppercorn's "Grey Day," an admirable bit of this English artist's work.

One of Bruce Crane's good works in snow scenes, "Winter," sold at \$210 "In the Stable," a cattle piece by George Inness, Jr., for \$350, and a stretch of upland country and valley catalogued merely as "Landscape," by Julian Rix, at \$450.

MR. COLE'S PICTURES BRING \$16,646.

W. O. Cole's collection of paintings was sold at auction last night in the small ballroom of the Waldorf-Astoria for \$16,646. The highest figure was paid by G. S. Phillips for Jacque's "Au Croisse," namely, \$1,750. Mr. Phillips also bought a "Landscape with Cattle," by Mauve, for \$1,100. P. Rheinhardt paid \$750 for Daubigny's "Le Commencement de Crépuscule." Thomas Porthun secured Brangwyn's "Pleasure Party in Spain" for \$570.

At the Waldorf-Astoria John Fell O'Brien sold seventy-six pictures belonging to W. O. Cole for \$16,661. A Mauve, "Landscape and Cattle," was knocked down at \$1,100, and a Jacque, "Au Croisse," at \$1,750; "Mercury, Io, and Argus," by Millet, sold at \$650; "Le Commencement de Crépuscule," by Daubigny, at \$750; "Russian Peasant Team in a Storm," by Schreffer, at \$460, and "A Woman in Grey,"

a water-color drawing by Whistler, at \$360. Of the Dutch pictures, which formed the dominant note of the collection, one by Brangwyn, who is rarely seen here, "Pleasure Party in Spain," a most interesting example, was sold for \$570. One of Bruce Crane's good works in snow scenes, "Winter," sold at \$210. "In the Stable," a cattle piece by George Inness, Jr., for \$350, and a stretch of upland country and valley, catalogued merely as "Landscape," by Julian Rix, at \$450. (*Brush & Rix, April 1902*)



DAUBIGNY.

CATALOGUE

...OF...

the Private Collection of

OIL PAINTINGS

— OF —

W. O. Cole, Esq.

to be sold at AUCTION without reserve

..IN THE..

SMALL BALL ROOM

— OF THE —

WALDORF-ASTORIA

— ON —

WEDNESDAY EVENING,

MARCH 26th,

at 8.30 o'clock.

Exhibition Opens Saturday, March 22nd,

and Continues Day and Evening
until Time of Sale.

JOHN FELL O'BRIEN, AUCTIONEER,

Office, 33 LIBERTY STREET,

TELEPHONE, 3213 JOHN.

THE ALEXANDER PRESS,
14-16 ASTOR PLACE, N. Y.

CONDITIONS OF SALE.



1. If there should be a dispute in regard to the bid between two or more buyers the article shall be at once put up and re-sold.

2. Purchasers to give their names and places of residence and to pay a cash deposit of at least 25 per cent. of the purchase money—or the whole of the purchase money if required—in default of which the lot or lots so purchased to be immediately put up again and re-sold.

3. Bills payable in cash before delivery.

4. Bills must be sent for delivery of goods.

5. Goods to be removed at the expense and risk of the purchaser on the morning following each day's sale and the remainder of the purchase money to be absolutely paid.

6. Goods not removed on the morning following each day's sale between nine and twelve o'clock, remain at the sole risk of the purchaser.

7. No claims allowed after the removal of goods.

8. Articles are exposed for examination and are sold without guaranty of any kind.

No goods delivered during the sale.

9. Our record of sales in all cases final.

10. Upon failure of complying with the above conditions the money deposited in part payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be re-sold by public or private sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this sale together with all charges attending the same.

This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale without such re-sale if he thinks fit.

JOHN FELL O'BRIEN,

Auctioneer

INTRODUCTORY PREFACE

With a natural inclination toward art, Mr. W. O. Cole for nearly thirty years has made it his recreation and study. In the course of his business he resided for about twelve years in London and availed himself to the fullest extent of the advantages offered for the prosecution of his hobby among artists, in studios and galleries, and among the most sincere and responsible experts and dealers in Paris. This has resulted in placing the individual peculiarities and characteristics of the artists above every other consideration, and led him to seek those examples which, whether slight or fully developed, were those which the artists themselves, as Albert Wolfe quotes Daubigny as saying, "*ne voulent vendu pas*," and which Whistler has said "were finished from the beginning." Without in the feeblest sense entering on the broad scope of the Mesday Collection at The Hague, Mr. Cole has yet made that remarkable aggregation of the purest and most distinct individual poetic expression of artists ever brought together his highest ideal. These remarks apply particularly to the pictures of the French School of 1830. It is not considered necessary to note the reasons which make their sale advisable and peremptory.

With regard to the pictures of the modern Dutch School embraced in the collection it can be stated that they are all by men of established reputation, whose works are becoming more widely known constantly and are steadily increasing in value. As a most fitting expression of the position which the Dutch School itself has taken, we take pleasure in quoting from an article from the pen of Mark Rooses, the noted art critic:

THE DUTCH SCHOOL

Among the schools of different countries and nations, the Dutch School takes a peculiar and a distinguished place. It has not the versatility of others, it feels no inclination to embark upon great subjects, nor to take voyages of discovery into unknown regions; but it does not seek to deceive or impose upon the world by any false glitter; it is opposed to all show and exaggeration, all that may be called theatrical; it is thoroughly sincere, and it expresses and renders just what it sees and feels.

The Dutch School knows its "métier" better than any other, and is the worthy and direct descendant of former centuries, transformed, though not degenerated. The subjects are modest, but acquire importance by fine execution; the colors are sober, pure, and in good taste, neither loud nor discordant; conscientious and honest, it combines with its homely virtues the higher attributes of real art, a sensitiveness for the beautiful, and the power to portray it without being either commonplace or artificial.

It is the school of which, in proportion, the greatest number of works will survive, because its productions bear witness to a genuine and deep feeling for art, and its sterling qualities are independent of passing fashions and frivolous amusement.

MAX ROOSES.

ARTISTS REPRESENTED.

Akkeringa, J., 18
Apol, L., 36
Bock, T. de., 2
Broedelet, 16
Bridgman, F. A., 22
Blommers, 10
Bilders, Van Bosse, 26-56
Brangwyn, F., 55
Beauquesne, W., 6
Bauffe, V., 12
Courbet, 43-63
Corot, J. B., 19-61
Constable, J., 51
Crane, B., 30
DeJong, A., 53
Daubigny, 21-52-73
Diaz, 29-71
Defaux, 8
Dupre, J., 13-49-72
Escosura, L., 35
Fragonard, J. H., 70
Hitchcock, G., 34
Howland, F., 24
Hoppe, B., 23-64
Inness, Jr., 57
Jacque, Chas., 9-27-44-75
Kost, F. W., 40
Kuypers, 5
Laguna, B., 25
Millet, J. F., 68
Murphy, J. F., 47
Michel, 76
Mauve, A., 15-39-67
Mura, 38
Neuhuys, 14
Priestman, B., 28
Peppercorn, 33
Roelofs, A., 11-45-60
Rix, J., 59
Rudell, P. E., 4-37

Raffaelli, 42
Ranger, H. W., 17
Rousseau, Th., 66
Roelofs, W., Jr., 1
Schreyer, A., 48
Ter Meulen, 54
Vernet, H., 74
Van Waning, C., 20-58
Van Schaick, 3
Van Soest, L. W., 7-62
Van Ingen, 46
Valkenburg, H., 41
Whistler, J. McN., 65
Yvon, 32
Zwart, de Wm., 31-50
Ziem, F., 69

BIOGRAPHICAL NOTES



JULIEN RES.

LOUIS APOL

Painter of landscapes, principally Winter scenes, born 1850; pupil of the Academy of The Hague and of J. Hoppenbrouwers and P. Stortenbeker. Awarded medals, The Hague, Amsterdam, Munich, etc. Member of International Jury of Awards, Chicago World's Fair. Chevalier of the Order of the Eikenkroon. Is represented in the Museum of Amsterdam, The Hague, Rotterdam, Dordrecht, and in many other important collections.

JOHANNES EVERT AKKERINGA

Genre painter. Born 1864. Studied at the Academies of The Hague and Rotterdam. Enjoyed the royal subsidy. Received the Willink Collin prize and honorable mention, Paris, 1900 (World's Fair).

VICTOR BAUFFE

Landscape painter. Born 1849. Pupil of The Hague Academy; also of J. Weissenbruch. Represented in collections principally of England and America.

WILLIAM CONSTANCE BEAUQUESNE

Contemporaneous French.

Pupil of De Neuville, with whom he studied for about three years. Finding that his own paintings met a ready sale, he left his master, but not without taking with him that strength and virility so characteristic in the works of De Neuville.

MARIA PHILLIPINE VAN BOSSE BILDERS

Deceased.

Painter of woody landscape. Born 1837, died 1900. Pupil of J. van de Sande Bakhuyzen, Bosboom, and her husband, J. W. Bilders.

BERNARDUS JOHANNES BLOMMERS

Painter of Dutch interiors and seaside scenes of fisherman-life. Pupil of the Academy of The Hague. Gold medals, The Hague, Amsterdam, Munich, Brussels. Honorable diploma, Antwerp, Amsterdam, Chicago, Brussels. Gold medal, Paris, 1900. Chevalier of the Order of St. Michael of Bavaria, Leopold of Belgium, and Nederlandsche Leeuw. His work is represented in the principal museums of Holland, Europe, and America.

THEOPHILE DE BOCK

Landscape painter. Born 1851. Pupil of J. W. van Borselen and Weissenburch. Awarded medals in Amsterdam, Munich, Berlin, Chicago, and Barcelona. Diploma of honor, Ghent. Silver medal, Paris, 1900. Decorated with the Order of St. Michael of Bavaria. His work is represented in the museums of Holland and Belgium.

F. A. BRIDGMAN

Born 1847, Paris. Pupil of Gerome. Medal 1877, 1878. Universal Exposition. Cross of the Legion of Honor, 1878. Medal E. U., 1889. Medal Paris Exposition, 1900.

ANDRE BROEDELET

Painter of figure pieces. Born 1872. Pupil of the Academy of The Hague. Enjoyed the subsidy of H. M. the Queen. His work is well known in Holland; also represented in the collection of Mr. Drukker, of London.

BRANGWYN

English artist. Born about 1862. Subjects mostly Spanish and Oriental marine. One of the most widely known and original painters in Europe. He is represented in nearly every public gallery, including the Luxembourg, Munich, Berlin, Vienna, and Budapest, and the Carnegie Gallery in Pittsburg.

JEAN BAPTISTE CAMILLE COROT

Born 1796. Died 1875.

Accredited a pupil of Michallon and Victor Bertin, it was nature after all that taught Corot all he knew and to her he went for study, inspiration and consolation, working always with an enthusiasm, an energy, and an intense love of her. He came of modest origin, his father being a hairdresser, and as a young man he was destined for trade, but, revolting, his people gave him a fixed allowance and he was permitted to follow his inclinations. He visited Italy, made many studies there, and early in his career made careful searchings after nature which enabled him later to paint with consummate knowledge of landscape forms. Success came gradually but surely, and he received always the encouragement and admiration of his confreres. When he received the decoration of the Legion of Honor, in 1846, Corot's father doubled his allowance. Corot was the doyen of the little group of Barbizon men. He was almost childlike in his naïveté, beloved by all his fellows, and had but one thought in life—his art. No one in all the history of landscape painting ever found more of the beauty, the charm, and delicate poetry of nature; his color is exquisite, his sense of beauty complete, and his manipulation of his colors that of a genuine master. He lived to a splendid old age, working to the last with all the enthusiasm of youth, and he died full of honors, regretted by the world at large. Medals: 1838, 1848, 1855, and 1867; Legion of Honor, 1846; Officer of the Legion of Honor, 1867; Diploma to the Memory of Deceased Artists, Universal Exposition, 1878.

GUSTAVE COURBET

Born 1819. Died 1878.

Genre, landscape, and portrait painter. Sent to school at Besancon and then to study law at Paris in 1839. Attended several studios, but chiefly that of David d'Engers. He exhibited in 1844, though it was not until 1849 that he first attracted attention by his "After Dinner at Ornans," and the "Stone-Breakers" were much talked about. After 1870 he ceased to exhibit his pictures.

BRUCE CRANE

Born 1857. A. N. A. Pupil of A. H. Wyant. Visited Europe in 1878 and remained several years, painting principally in France. Member Society American Artists, 1881. Awarded Webb prize of \$500, 1897. Medal, Paris Exposition, 1900.

JOHN CONSTABLE, R. A.

Born 1776. Died 1837.

Landscape painter. Pupil of Royal Academy in 1779, and later of Joseph Farrington and R. R. Reinagle. After painting portraits and history, he turned to landscape art as his real vocation, exhibiting his first picture in 1802. He became a member of the Royal Academy in 1829 and never during his lifetime enjoyed any great popularity in his native country. The influence he exerted upon the modern school of French landscape painting, which is incontestable, fully entitled him to a place in the great national French collection.

CHARLES FRANCOIS DAUBIGNY

Born 1817. Died 1878.

The youngest of the Barbizon painters, Daubigny was the son of a teacher of drawing, and his aunt and uncle being miniature painters, he may be said to have come by his taste naturally. He was a pupil of Paul Delaroche, and he was an unsuccessful aspirant for the *Prix de Rome*. He did go to Italy, however, and he traveled considerably about Europe, but he finally settled down in France to paint the landscape along his native rivers, and in this work he holds a unique position. He received the cross of the Legion of Honor in 1857, his picture, "Springtime," being bought by the government, and it now hangs in the Louvre. He built a large boat, which he called "le Bottin," and he may be said to have spent the latter part of his life floating up and down the French rivers near Paris, painting that scenery which he loved so much, and with which his name will ever be associated. Medals: 1848, 1853, 1857, 1867; Legion of Honor, 1859; Officer of the Legion of Honor, 1874; Diploma to the Memory of Deceased Artists, Universal Exposition, 1878.



C. VAN WANING

ALEXANDRE DEFAUX

Contemporaneous French.

The majority of his subjects are farmyard scenes, with chickens in the foreground, treated in a broad, bold manner. In the Paris Salon of 1874 and 1875 he received medals, and in 1891 was declared Hors Concours.

ANTHONY DE JONG

Very promising artist, who received a royal subsidy of the Queen. Member of the celebrated Artists' Society in The Hague.

NARCISO VIRGILIO DIAZ DE LA PENA

Born 1808. Died 1876.

Among all the painters who composed the group of the Barbizon men, none had a more curious history, and few possessed greater individuality than the French-born Spaniard, Diaz. Left to his mother's care by a recreant father, he was brought up in great poverty by an energetic mother who had a hard struggle and died when the lad was ten years of age. Adopted by a Protestant clergyman at Bellevue, near Sèvres, close to Paris, he was left to wander pretty much by himself, and at thirteen lost one of his feet through the poisonous bite of an insect. Later he worked in the porcelain works at Sèvres, leaving to go with François Souchon, an historical painter, but he could never stand restraint, and soon he went his own way, painting that which pleased him. He made small panels of cupids, nymphs, and gaily dressed men and women, finding a ready market for his work at modest prices, and finally he drifted down to the forest of Fontainebleau, where he met Rousseau. There he painted landscape after nature and in his studio. His color is unique and his originality most engaging. Whether in the figure or landscape, one must admit his genius, wayward at times, it is true, but there is ever to his most unimportant panel that genuine artistic touch so rare and so valued. It was his intimate friend, Jules Dupré, who said, with a sigh,

as he stood at the open grave of Diaz: "The sun has lost one of its most beautiful rays." Medals: 1844, 1846, 1848; Legion of Honor, 1851; Diploma to the Memory of Deceased Artists, Universal Exposition, 1878.

JULES DUPRE

Born 1812. Died 1889.

With Rousseau, Jules Dupré was one of the moving spirits who started the famous Fontainebleau School far back in 1830, and, curiously enough, he was the only one of the group who lived to see the work of the school fully appreciated. Dupré had a melancholy strain about him, as may be seen by his pictures, which breathe a tender sentiment, touched, perhaps, by a poetic sadness that is most effective. He was a deep student and lover of nature, and he enjoyed all through his life a very fair measure of prosperity, for he, almost alone of his comrades living in the splendid woods of Fontainebleau, found patrons, and never wanted for money. He enjoys a reputation as a painter of the sea quite as much as of the landscape, and all he did bears a strong personal mark, characteristic of the man and his nature. His color was always good, his touch virile, and, above all, he painted with passion. Medals: 1833, 1867; Legion of Honor, 1849; Officer of the Legion of Honor, 1870.

"A Riverside."

"The Farm Yard."

LEON Y ESCOSURA

Spanish. Born in the Asturias. Commander of the Order of Isabella the Catholic. Chevalier of the Order of Charles III. of Spain and of Christ of Portugal, etc. Pupil of Gerome, Paris. Granted by amateurs and critics to have been one of the best genre painters the world has ever produced.

J. H. FRAGONARD

Born 1732. Died 1806.

Genre and decorative painter and engraver. Pupil of Chardin and Boucher. In 1752 obtained the Grand Prix de Rome for his *Jeroboam*, now in the Ecole des Beaux Arts. In Italy studied especially Tiepolo. After his return received into the Academy in 1765. He treated the same class of subjects as his master, Boucher, with surprising fidelity and unbridled license.

HITCHCOCK

Born Providence, R. I. Member Munich Secession, Paris Society of American Artists, and Vienna Academy of Artists. Honorable mention, Paris, 1887; gold medal A. A. A., New York, 1887; gold medal Universal Exposition, Paris, 1889; gold medal Berlin Academy, 1896; Dresden Academy, 1897, and Vienna Jubilee Exhibition, 1898. Represented in Chicago Art Institute, Detroit Art Museum, and Dresden Gallery, Imperial collection. Medal World's Fair, Chicago, 1893.

FERDINAND BERNARD HOPPE

Marine and landscape painter. Born 1841. Studied at the Academy of Dusseldorf, Germany, under Prof. Carl Ludwig. Awarded two silver medals. Represented in celebrated collections in Germany and Holland.

GEORGE INNESS, JR

Son of the great master of American landscape painting. George Inness, Jr., was born at Paris, France, January 5, 1854, and became a pupil of his father, at Rome, from 1870 to 1874, afterwards working in Paris at the schools there. It was, of course, impossible that so strong an art personality as that possessed by the older man should not impress itself strongly upon the son, and while this is admittedly so, the younger artist has preserved an individuality of his own which, despite the technical leanings he

has toward those of his father, is manifest throughout his work. Of a thoughtful, analytical nature, full of enthusiasm and youthful spontaneity, George Inness, Jr., works with a delight in his profession, and is generally represented at the current exhibitions with pictures quite his own and in excellent color, as well as interesting in composition. He has a studio in New York and is a member of the National Academy of Design and other art bodies.

CHARLES EMILE JACQUE

Born 1813. Died 1895.

Jacque, who is high in rank among the painters of landscape and animals, and who excelled in both, harmonized the two with true feeling. Like Millet, for a time he sought elegance in style, but abandoned it to give to the figures of his rural scenes only the look natural to them. After leaving school Jacque entered the office of a notary; at seventeen he began to study engraving, leaving that to join the army, where he remained seven years. Again he went to engraving and worked for two years, beginning in 1845 to paint. Later he turned his attention to etching, in which medium he became one of the most distinguished masters of his time. It was not until 1861 that his work in oil received official recognition. He was one of the Barbizon-Fontainebleau painters, indeed the last survivor of that group. As a painter of sheep and barnyard fowl he was famous, and the landscape part of his work is no less remarkable, time having somewhat refined and mellowed his color, which at the first was inclined to be heavy. It is interesting to note that the sale of his studio collection of pictures and sketches, after his death, produced the remarkable figures of 600,000 francs. Medals: 1861, 1863, 1864, 1889; Legion of Honor, 1867.

FREDERICK W. KOST

Born 1861 in New York. Studied in the school of the National Academy, and later in Paris and Munich. Associate member N. A. Member of Society of American Artists, the Society of Landscape Painters, and the Artists' Fund Society.



A. MAUVE.

CORNELIS KUYPERS

Landscape painter. Born 1864. Pupil of his father, Jan Kuypers.

JEAN FRANCOIS MILLET

Born 1814. Died 1875.

Millet, the painter of the laboring peasants, was born at Gruchy. As a youth he worked with his father on the farm, spending his leisure in drawing, until at last a family council was held and he was permitted to take lessons from two painters in Cherbourg. After three years' labor a subsidy from the municipality of Cherbourg, augmented by the subscriptions of private individuals, enabled him to go to Paris, where he entered the studio of Delaroche. Such discipline as he encountered there was not for one so full of what he himself desired to do. He found the master's pictures "huge vignettes; theatrical effects without any real sentiment." For a time he tried to support himself by painting little genre pictures such as he thought the public seemed to want; but they were unsuited alike to his method and taste, so that at length he dared to hearken to the "cry of the soil," with which he used to say he was haunted, and produced the "Winnowers." The sale of this picture encouraged him, and hearing from Jacque of the Barbizon colony, he determined to join it. In June of 1849, when Millet was thirty-five, the two painters, with their wives and children, set out, and by evening reached the spot with which their names will be forever associated. Several years of grinding poverty ensued, and it was 1863 before the artist was in a position to buy a little house in Barbizon. By this time his reputation was no longer in doubt. At the Universal Exposition of 1867 he was represented by nine pictures and received the Grand Medal, and two years afterward was on the Hanging Committee at the Salon; and he lived to see his "Woman with the Lamp," for which he received a hundred and fifty francs, sold for thirty-eight thousand five hundred. "Ah," he said, "they begin to understand that it is a serious picture." He lies buried near Rousseau, in the churchyard at Chailly, on the edge of the forest, and the heads of the two masters are recorded side by side on the Barbizon stone by Chapu.

B. LAGUNA

Born Amsterdam, Holland. Painter of Dutch interiors. Resides at Laren, Holland. A very promising artist. The old man in the picture by this artist has posed for many of the celebrated pictures by Mauve, and also for J. Maris.

ANTON MAUVE

Born 1838. Died 1888.

Born at Zaandam, Holland, Mauve was a pupil of Pieter Frederick Van Os, and subsequently became a member of the Dutch Society of Arts and Sciences, as well as of the Belgian Water Color Society. He was one of the most distinguished of the modern Dutch painters, both in oil and water color, and obtained many honors, having been made a Knight of the Order of Leopold and receiving medals at Philadelphia, Amsterdam, Vienna, Antwerp, and Paris. His works are in many of the principal museums of Europe and America, and in late years, since his death, his fame has greatly increased. He delighted in the tender sentimental effects of evening, in which he introduced cattle or sheep, and his works have nearly always a poetry and feeling entirely personal and always charming.

FRANCOIS PIETER TER MEULEN

Landscape, with animals, painter. Born 1843. Pupil of J. van de Sande Bakhuijsen. Awarded silver medal International Exhibition, Amsterdam; gold medal Annual Exhibition, Munich, 1891; gold medal International Exhibition, 1892. His works to be found in celebrated collections in Europe and America.

GEORGES MICHEL

Born 1763. Died 1843.

Landscape and genre painter. Pupil of Taunay. He was an excellent copyist, and was employed in the restoration of the pictures of Cardinal Fesch. Though he had but little reputation in his day, his pictures are now much sought after.

J. FRANCIS MURPHY

The high rank that J. Francis Murphy has taken in the later landscape development of American art is not the result of sudden favor, or of anything but steady, logical progress, for he has been a serious worker, a devoted student of nature, and from the beginning he has steadily advanced, to-day fulfilling the promise of his early work. He was born in Oswego, N. Y., in 1853, and has made his way without schools or instructors, being entirely self-taught. Though he has spent some time abroad, it was after he had established a reputation, and he has changed little since the beginning, his style remaining personal and his time being devoted entirely to a better, clearer, and more poetic interpretation of nature. Maturing, refining, and endeavoring to secure always an intelligent notion of the ways and means of expression, he has forged ahead quite legitimately. A member of the National Academy of Design, the Society of American Artists, the American Water Color Society, and other organizations, he has been awarded the Webb, Hallgarten, and Evans prizes, and his pictures are in most of the American collections. At the Evans and Clarke sales, his canvases brought large prices and attracted attention in a company of works where there were few indifferent examples.

FRANK MURA

Comparatively unknown four years ago, his picture in the International Exhibition in London brought him into public notice, and his works are now in demand by dealers and amateurs whenever shown.

ALBERT NEUHUYS

Painter of Dutch interiors with figures. Born in 1844. Pupil of G. Craeyvanger, Utrecht, and of the Antwerp Academy. Represented in the principal museums in Holland and European and American collections.

PEPPERCORN

Properly called the Daubigny of England. Through many years of struggle he has fought his way to recognition, and at every exhibition of his works his pictures are now readily taken.

BERTRAM PRIESTMAN

A young English artist of strong, broad work, whose paintings are in almost every important exhibition and are owned by the most prominent public and private galleries in England.

JEAN FRANCOIS RAFFAELLI

There was an exhibition in Paris, along back in the early eighties, of quaint little scenes in the houses of the bourgeoisie of France, thoroughly original in idea, and executed with a naïveté that impelled instant attention. Indeed, the display attracted much popular favor, and was the talk of the town. Later came other work from the man, of the lower sort of inhabitants of the great metropolis, rag-pickers, laborers drinking, coal heavers and the like, and in each work there was always the same originality, the careful observation and the artistic quality that lifted it away above the ordinary. They were by Raffaëlli, who, though Italian in name, was a true Parisian. With the years, he has left this more hopeless, dreary humanity, and given himself up rather to pictures of the more fashionable, or at least the more prosperous life of the city, and he has made a specialty of painting the bright, gay streets and boulevards, filled with sparkling color, well-dressed people, and the joy of life. And he has painted portraits and pictures of beautiful young women. He made a visit to this country some years ago, and held an exhibition in New York, making the acquaintance of many of our collectors, and to-day he is well known in America. He was born in Paris, received a gold medal at the Exposition Universelle of 1899, and is a Chevalier of the Legion of Honor.

H. W. RANGER

Well-known New York artist.

JULIAN RIX

Representative American landscape artist.

WILLEM E. ROELOFS, JR.

Painter of still life and landscape. Born 1874. Studied at the Academy at The Hague. Awarded honorable mention, 1900, Paris. Represented at the Museum of the Academy of St. Louis.

ALBERT ROELOFS

Painter of portraits and figure subjects; also landscape and still life. Born 1877. Studied at the academies at The Hague and Brussels; also with his father, William Roelofs, and Fritz Jansen. Awarded medal, 1900, Paris, World's Fair. Is represented by portrait work in important collections. Also in the Museum of the Academy of St. Louis

THEODORE ROUSSEAU

Born 1812. Died 1867.

Rousseau was born in Paris, his father being a tailor. As a boy, he is said to have been very fond of mathematics, and when he began to learn to paint it was in the studio of the classicist, Lethière. But from the window of his home overlooking the roofs of Paris, he was even then beginning to study the facts around him, and in the summer rambled in the country around Paris, making little landscapes of nature as he really saw it. His first excursion to Fontainebleau occurred in 1833, and the following year he painted his first masterpiece, the "Côtés de Grandville," for which he received a medal of the third class. But after this his pictures were refused at the Salon for fifteen years, and it was only when the Revolution of 1848 had upset the Academic Committee as well as the king, that his pictures obtained official recognition. In the meantime he had had a hard struggle for a livelihood, and even after 1848, people, accustomed to brown landscapes, were repelled by the greenness of his. At the Exposition of 1867, although he acted as the president of the International Jury, his services were not rewarded, as is the usual custom, by an officership in the Legion of Honor, and his chagrin over the insult is supposed to have hastened his death.

P. E. RUDELL

Born in Grand Rapids, Mich. Painter of landscape, marines, lake views with coasting craft. One of the American artists admitted to the Paris Salon of 1885. Obtained medal in the Academy Exhibition in New York in 1881.

ADOLP SCHREYER

Born 1828. Died 1900.

Probably one of the best painters of horses the world ever saw. He acquired his intimate knowledge of the anatomy and pose of a horse and rider by long and arduous travel through Hungary, Wallachia, and Southern Russia, and accompanying the Austrians on their march through the Danubian principalities in 1854. Was member of Antwerp and Rotterdam academies. Medals: Brussels, 1863; Paris, 1864, 1865, 1867; Munich, 1876; Order of Leopold, 1866; court painter to Duke of Mecklenburg, 1862.

LOUIS W. VAN SOEST

Landscape painter. Born 1867. Self-taught. Awarded gold medal World's Fair, Brussels; World's Fair, Paris, 1900. His work exhibited at the World's Fair, Paris, 1900, has recently been bought for the museum, Luxembourg.

HENDRIK VALKENBURG

Deceased. Painter of Dutch interiors and landscape with figures. Born 1826. Died 1896. Pupil of the Antwerp Academy. Awarded silver medal 1847; bronze, 1871, Luik; gold medals, Amsterdam, 1874 and 1888; The Hague, 1872; London, 1884, silver medal; honorable mentions, Paris, London, Berlin. Represented in museums of Holland and in Dutch and foreign celebrated collections.

HENRY VAN INGEN

American artist and instructor at Vassar College.
Born in Holland 1833. Died 1898.

CORNELIS ANTHONIJ VAN WANING

Painter of town and river views. Born in 1861.
Pupil of G. Bosboom. Awarded honorable mention,
1892, Scheveningen; silver medal 1898, Barcelona.
Represented in the celebrated Mesdag and other private collections.

HORACE VERNET

French; 1789-1863. Member of the Institute 1826.
Director of French Academy at Rome 1828. Grand
officer of the Legion of Honor, etc., etc. His greater
works are in the Palais Versailles.

J. Mc NEILL WHISTLER

Born in Lowell, Mass., in 1834. Figure and portrait painter. Educated at West Point. Pupil for two years of Gleyre in Paris. Settled in 1863 in London. Is as well-known by his etchings as by his works in oil. Elected in 1886 president of the Society of British Artists.

ADOLPHE YVON

Born at Eschwiller, Lorraine, February 1, 1817.
History and portrait painter. Pupil of Delaroche.
Went to Russia in 1843 and was sent to the Crimea to paint the incidents of the war.

FELIX ZIEM

Born 1821. Contemporaneous.

Ziem's name will ever be associated with pictures of Venice, for he has, so to speak, become the pictorial historian of that beautiful city. He was born at Beaune, Côte d'Or, and studied at the art school at Dijon. Much travel in the east gave him delight in gorgeous color schemes and he brought back with him souvenirs of Constantinople and has since painted many pictures of that place. His fame as a painter of Venice is world-wide and his pictures are in most of the important collections in Europe and America. Medals: 1851, 1852, 1855, 1878; officer of the Legion of Honor.

W. H. P. J. DE ZWART

Landscape painter. Born 1862. Studied with Jacob Maris and at The Hague Academy. Awarded gold medals, Munich, Antwerp, Chicago, and Arnhem, 1901; honorable mention, Paris.



1900. (1875-1900) (H)

CATALOGUE

CATALOGUE

I

WILLEM E. ROELOFS, JR.

THE PASTURE

A picture full of vivid coloring and charm. The rich greens of the meadows are such as only can be seen in Holland. The hot simmer of a mid-summer day is suggested in the coloring of sky, and the shafts of light which throw up the darker tones and shades. The brilliant color effects are given with rare skill and feeling. Bought from the artist.

11½ x 18.

2

DE BOCK

TOWER IN AMSTERDAM

The artist has given here a vigorous little bit, bold in outline against a heavy sky, powerful though in a dark, gloomy tone, and much after the manner of Jacob Maris, who was his confrere.

7½ x 6.

3

VAN SCHAICK

THE TROUBADOURS

Lounging on a garden seat, three troubadours while away the time with music, song, and laughter. The delicate coloring of the gowns, the refreshing greenness of the trees, the graceful pose and the happiness of youth all lend a charm to the scenes.

19 x 31.

4

45

P. E. RUDELL

A FOREST GLADE

A lovely little bit of luxuriant growth, full of poetry and charm. The late summer greens and yellows of the glade are brightened by a spot of blue sky peeping through the trees. The detail work is broadly handled.

10 x 14.

5

105

C. KUYPERS

A LANDSCAPE

A tender little landscape full of atmosphere and feeling. A few touches of green in the foreground, the last traces of summer, contrast against the bare limbs of the trees, and an old woman is busily engaged picking up the fallen twigs. One can feel the crispness of the Autumn Day. Bought from the artist.

18 x 13.

6

47 1/2

WM. BEAUQUESNE

AT BAY

Representing a cellar scene in Paris during the Franco-Prussian War.

22 x 18.

7

65

LOUIS S. VAN SOEST

EVENING

Tenderly poetic and thoroughly artistic rendering of a difficult subject, showing great promise of future achievements

10 3/4 x 13 3/4.

8

ALEXANDER DEFAUX

LE CONFERENCE

Chicken piece, representing a cock perched upon a rock haranguing a motley crowd of his own species.

13¼ x 25.

9

JACQUE

CLOUDY DAY

This is a sketch showing a sheep flock, dark, lurid clouds being over the horizon almost obliterating the sky. One patch of brilliant blue shows that the coming storm will be but transitory. A personal interest is attached to this strong little bit by the dedication in the corner "à mon ami Robert."

9 x 13.

10

BLOMMERS

ON THE SEASHORE

Peasant mother and child walking on the seashore, children playing and bathing in the distance. This is a sunny bit of the well-known Watering Place of Schevingen near The Hague, and a very strong characteristic picture of the artist.

19 x 16½.

11

ALBERT ROELOFS

TOWER OF DORDRECHT

This is a masterly reproduction of the Tower which Jacob Maris has made so famous, faithfully depicted with clever technique. The coloring is pleasing and the brush work wonderfully strong. A radiant blue sky, modified with clouds of white and gray, form a pleasing blackground. Bought from the artist.

16 x 13.

12

95
V. BAUFFE
POOLS NEAR GOUDA

This represents the low-lying lands of Holland. An old boat is lying idle in the marsh. A little islet of emerald hue and a narrow stretch of land on the horizon enlivens the drab dullness of the pools. The sky, although free from color, is singularly full of atmospheric light. Bought from the artist.

16 x 25½.

13

70
JULES DUPRE
A VILLAGE SCENE

A little work bearing the strong personal mark of the artist, depicting a group of his favorite old cottages and trees. The picture breathes a tender sentiment, the coloring is good, and the touch virile.

6 x 7.

14

295
A. NEUHUYS
DUTCH CHILDREN AT PLAY

It depicts two children at play seated in the corner of a peasant's cottage. The daylight streams through the small window into the dark room, resting on the children. The picture shows the artist's tender sympathy with child life and is full of his usual strength. Bought from the artist.

15 x 19.

✓
300
15

A. MAUVE
THE WILLOWS

An exquisite bit of coloring and shows the masterly brush work of the artist. It is a study in green; a row of willows on the bank of a stream, the brown

trunks and brown mold of the field in the background affording a contrast, and a burst of sunlight in the corner lighting up one patch into vivid coloring.

12½ x 16.

16

A. BROEDELET

MAN WITH GAME

Water Color.

A three-quarter length man in shooting costume returning home with a brace of ducks slung over his shoulder. The soft white down and the pearly shades of the wings are thrown into strong contrast by the dark background. The birds are faithfully portrayed and the painting has the unction and mellowness of a great painter of still life. From Dr. Tilsingh collection.

32 x 22.

17

RANGER

CANADIAN LOWLANDS

An interesting water color, quite strong in treatment. Everything is wet and sodden with the recent rain, and a woman is making her way homeward to the farm in the distance. The picture is full of moisture, and the quiet of approaching evening is given with artistic appreciation. Water color.

17½ x 23.

18

AKKERINGA

WASH DAY

In the corner of a Dutch garden a woman is busily engaged hanging up the snowy linen. A house in the background is almost hidden with a wealth of apple blossoms and the tender green of the Spring leaves. There is much detail, yet an artistic quality of breadth in the conception. Bought from the artist.

14 x 10¾.

100.
19

COROT

STUDY OF A TREE

This is a study of a tree, and shows in every stroke the master-hand. The dark-green overhanging branches are vigorously painted and the brush work is characteristic.

11 x 8.

20

100.
C. VAN WANING

DORDRECHT

Looking up the river the city of Dordrecht is seen on either side. The tall masts of the idle boats are silhouetted against the sky; big clouds of black and grey are just relieved by splashes of white and one little patch of blue. The strength of this young advancing artist is seen in every stroke of the brush. Bought from the artist.

19 x 24.

✓
21

300.
DAUBIGNY

APPLE TREES IN BLOOM

This delicate little bit of Spring is more characteristic in treatment than in subject, although the artist has painted several on the same general lines. In the centre of an orchard stands a blossom-laden tree, the delicate pink making a charming combination with the young green grass and the sober trees in the background, which have not yet thrown off their Winter mantle.

9 x 16.

22

180.
F. A. BRIDGMAN

DAY DREAMS

A pleasing bit of color, suggesting Summer. Two girls, lightly clad in floating draperies, are lying at



COURBET.

ease beside a brook watching it fairly dance along over the little falls. A tender light breaks through the trees, glinting the brook and resting on the fair dreamers. An extremely desirable canvas.

26 x 35½.

23

BERNARD HOPPE

NEAR THE LEIDSCHÉ DAM HOLLAND

A shallow pool reflecting the willows on one side and on the other flat, marshy ground, on which cattle are grazing under a group of magnificent trees through which the red-tiled roofs of the dam are gleaming. A grey sky full of pink opalescent tints throws a soft radiance over this pleasing work. Bought from the artist.

12 x 16.

24

F. HOWLAND

THE FLOWER GATHERERS

A lovely little cabinet picture, full of warmth. Two women in evening attire are seated in a bower of roses. The rich red and pure white of the gowns serve to accentuate the translucent flesh tints and the dark greens of the bower form a fitting background.

8 x 6.

25

LAGUNA

DUTCH INTERIOR

Tired from the labor of the day an old Dutchman comes home and sits at his favorite seat in the corner. He is lighting his pipe preparatory to a well-needed rest. Everything in the cottage is characteristically Dutch, rather sombre, perhaps; but the delicious green of the foliage seen through the window lightens it up and affords a contrast to the picture of old age within. This same old man has been the favorite model of Mauve and Maris for many years. Bought from the artist.

19 x 15.

VAN BOSSE BILDERS
IN THE DUNES, HOLLAND

The artist's love of the beauty and art in landscape painting is here depicted by the sandy dunes, sparsely covered with the vivid green of Holland. There is a greyish sky quite luminous. The treatment is broad, but effective. From Dr. Tilsingh's collection.

6 x 12¼.

CHARLES JACQUE
GIRL AND SHEEP

A bold little sketch, representing a young girl knitting and attending a flock of sheep. A tender glow of yellow light permeates the whole; one feels the charm which this artist always adds to scenes of rural simplicity.

6 x 9.

B. PRIESTMAN
CATTLE

A fine work from the brush of this well-known English artist. Two sleek cows, one black and white, are standing patiently under the trees of the meadow, which is a symphony in greens. The cattle are grouped to the best advantage and the simplicity and naturalness is well expressed.

20 x 26.

N. DIAZ
FIGURE GROUP

An early work, high in color and of great purity. From one of the most important collections ever distributed.

10 x 12½.

30

BRUCE CRANE

WINTER

A snow-covered road, showing the rut of wheels. A man in the far perspective. On one side the bare trees of a little copse and on the other a fenced-in cottage. The beautiful whiteness of the snow is intensified by the warm evening light. Little flecks of pink clouds are dotted over the blue-green sky, and the vanishing sun leaves behind him golden rays which pierce the gray clouds on the horizon. This picture is considered the chef d'œuvre of the artist.

25 x 30.

31

WILLIAM DE ZWART

CATTLE MARKET IN HOLLAND

A beautiful little cabinet picture of exquisite coloring obtained directly from the artist. In the yard of a Dutch farm some men are looking over the points of a sleek black and white cow. Everything is perfect in detail and yet strong and vigorous, showing the great artistic talent of this young but promising artist.

5 x 8½.

32

YVON

CARDPLAYERS

One of the best portrayals of soldier life executed by this artist. A number of soldiers grouped around a table are deeply interested in a game of cards, whilst two of their comrades sleep. A lantern on the wall affords them light and throws into deeper density the darkness of the farther corner of the room. The work is strong and color good and the light and shade very effective.

14¾ x 18.

39

33

115
PEPPERCORN

A GREY DAY

This landscape is treated in this English artist's usually broad style. The sky expresses a feeling of low-toned radiance, in contrast to the otherwise dreary meadow, in which cattle are browsing. The brush work is strong and the exquisite tones of grey and dark greens are in the artist's purest style. Bought from the artist.

12 x 18.

34

50
GEORGE HITCHCOCK

THE FLAG OF HOLLAND

The picturesque colors of the National Flag and flowers are presented in this dexterously painted picture. Beds of red, white and blue hyacinths and tulips extend far back and in the distance can be seen the Dutch town of Alkmaar, with its usual wind-mills. The perspective carries well, the brush work is strong and the picture is full of color. Bought from the artist.

12 x 16.

35

60
LEON ESCOSURA

LES AMATEURS D'OBJETS D'ART

This is a most exquisite example of the work of the artist, representing three men examining a bronze in which one of them is showing the merit of the piece which he is offering for sale.

10 x 8.

36

65
L. APOL

CANAL NEAR GONDA, HOLLAND

This is one of those wintry landscapes which have made the artist's reputation. Towards evening a boat

40

is slowly gliding up the canal. The ground is slightly covered with snow; everything that meets the eye is restful and fills the mind with composure. The setting sun dyes the horizon with pale purple and golden rays and a flight of birds are hurrying to their nests before night throws its sombre aspect over all. Bought from the artist.

16½ x 12½.

37

P. E. RUDELL

A SEPTEMBER DAY

Quite a refreshing Autumn scene, full of atmosphere. A pool in the foreground reflecting sky and trees abruptly turns and wends its way through the meadows into the distance. The trees almost bared of their Summer dress, with here and there touches of brown, stand out severely against a sky of fleecy white and blue.

16 x 20.

38

MURA

PEASANTS' HOME

This splendid example represents the outside of a house in Holland. One woman in a Dutch costume is seated by the open lattice window and another is drawing water from a well. From a charming bit of sky in the corner a light is shed upon this scene of rural simplicity. The work is strong and vigorous and the coloring soft and mellow. From the well-known Dr. Tilsingh collection in The Hague.

12 x 18.

39

MAUVE

WOOD INTERIOR

An exquisite bit of landscape showing the marvellous handling of light and shade. An old peasant woman in the middle of a forest picking up sticks;

41

the sun's rays strike through, throwing light and shade around and relieving the general low tone of the work. The tender green of the trees suggests the Spring and adds to the beautiful coloring.

14 x 19.

40

F. W. KOST

ON THE GREAT SOUTH BAY

A quite unusual effect of color, showing the brilliant sunset over the green waters of the Bay. Some fishing craft with sails full set are close to shore, and their contents are being transferred to a wagon, while the horse stands ready to begin his task.

22 x 28.

41

VALKENBURG

GIRL KNITTING

In the foreground a girl half sitting on a fence knits away with a will. The deepest interest in her work is shown on her face. Behind her is the beautiful radiant green of the grass and trees of the garden of her home. This is an excellent bit of color from the same neighborhood of the village of Oosterbeek, where the artist, with his dear friend Mauve, painted some masterpieces which will live forever.

24 x 18.

42

RAFFAELLI

WINTER

The poetry and charm which this artist always sees in nature shows itself in this simple little landscape. A roadside with red-tiled cottage in the background, slightly flecked with snow in fine delicate clear touches, delightful to the eye and beautiful in its purity.

12 x 10.

42

43

COURBET

LA VAGUE

A mighty wave towering over the beach, the sunset line on the horizon adding richness to this fine marine. After painting this original study the artist made a much larger copy, which now hangs in the Louvre.

16 x 18.

44

CHARLES JACQUE

BARN YARD

A canvas thoroughly portraying the barn yard of a French farm, rich in color, broad in its treatment, and showing all the qualities of the artist in his best efforts.

9 x 13.

45

A. ROELOFS

THE PATH TO THE MILL

A piece of strong harmonious coloring. A thatched cottage at one side and from it a pathway leading to the mill in the background, which stands out in relief against the grey sky. The atmosphere is full of moisture and the vivid green of the grass reminds one of the damp climate of Holland. Bought from the artist.

13 x 16.

46

VAN INGEN

LANDSCAPE WITH CATTLE

A typical Dutch scene by this interesting painter shows two cattle standing in the marshy meadow. A shallow pool reflects the white clouds which radiate light and the picture is bathed in a mellow tone. The marshy ground is of almost opalescent tint and the whole has the sentiment of a poetic work.

14½ x 21.

43

47

J. F. MURPHY

LANDSCAPE

A beautiful landscape rich in coloring. The green of the low-lying pasture seems to contradict the autumnal foliage of the trees. The sun tries to permeate the grey skies. One rain storm has passed, but another is coming. A little shallow pool reflects the one bright spot in the sky; everything is effective, strong and pleasing to the eye.

16¼ x 12¼.

48

SCHREYER

RUSSIAN PEASANT TEAM IN STORM

The quality of this picture shows conclusively that it was painted when the artist was doing his best work. A team of horses, urged on by the drivers, are forcing their way knee-deep through a snow drift. The battle with the elements is portrayed in every detail; the horses show the strain which they are undergoing. The artist has imbued this little piece with true strength and feeling. This picture came from the Murietta collection, which was one of the most famous in Europe.

7¾ x 18.

49

JULES DUPRE

THE FARMYARD

This is a characteristic example of the artist, the old farmyard with buildings in the background being painted with charming simplicity and fidelity, yet with wonderful effect and skill. The sky, with its blue tones and white clouds, is in the artist's happiest vein. The trees give picturesqueness and the detail shows the masterly touch of this distinguished French landscapist.

10½ x 17.



J. F. MILLER.

50

WILLIAM DE ZWART
THE TEA GARDEN

A party of Hollanders are grouped around tables in a tea garden, enjoying a rest under the trees which form a splendid bit of color, the dark greens relieved by lighter shades and one little patch of blue seen through the dense foliage. The brush work is masterly and the whole is a finished composition. Bought from the artist.

10½ x 18½.

51

CONSTABLE
SOMERSET HOUSE

This depicts Somerset House before it was restored. A number of boats lie at the water's edge and in the distance the lights are gleaming. The work is in this master's usually vigorous tone and the lurid brilliancy of the sky is wonderfully expressed. From the collection of the grandson of the artist.

8 x 10.

52

DAUBIGNY
SUNSET NEAR BARBIZON

A free treatment in the rich tones so much affected by this artist, verging in this particular canvas on a golden tone, two peasants, the woman riding a donkey, are anticipatory of the period of rest, which is the keynote of the picture.

7 x 21½.

53

ANTONIE DE JONG
MOONLIGHT NEAR LOOSDUINEN

A poetic little landscape, lighted up by the phosphorescence of the moon. The sky occupies the larger portion of the picture and although the moon

is not visible, its illumination is cast over everything. The masterly touch of the artist is felt and the coloring elicits admiration. In the window of a house in the background a lamp glows, throwing out in almost startling contrast the white light of the moon. The clouds are also touched with the phosphorescent light. Bought from the artist.

15¾ x 12.

54

TER MEULEN

170
LANE NEAR THE HAGUE

A large wooded landscape, somewhat after the style of Corot, done in the best manner of the artist. It is full of atmosphere and the broad and vigorous brush work is full of expression and vitality. A burst of opalescent grey in a dark sky illumines the background and the contrasts of light and shade are splendid. This work was painted especially for Mr. Cole by the artist.

31 x 40.

55

F. BRANGWYN

570
PLEASURE PARTY IN SPAIN

The artist qualities are fully shown in this canvas; his work is of a character that shows marvelous technique, both in the handling and treatment of his subject. His brother artists are always enthusiastic over his craftsmanship, independence, and subtlety of drawing in color.

40 x 51.

56

MADAME VAN BOSSE BILDERS

70
TREES WITH CATTLE

A peaceful little spot in the low-lying Netherlands. Cattle browsing on the rich meadowland, under the trees which cast their shadow on the verdant pasture. The white clouds seen through the dense foliage lightens up the whole.

12 x 18.

57

GEORGE INNESS, JR.

IN THE STABLE

350

A wonderfully strong picture by this artist, almost Millet-like in feeling. The brush work is vigorous, the light and shade marked, and the coloring admirable. A man in white coat and blue overalls is engaged in brushing out the stall of a sleek red and white cow. The brush work is masterly and the whole composition is in the artist's strongest vein.

22 x 18.

58

C. VAN WANING

AMSTERDAM

145

A magnificent Holland sky full of dampness and moisture, which almost threatens to envelope the "Ei" of Amsterdam. The broad stretch of channel in the foreground reflects the greyness of the sky, the little waves almost make one feel the gentle rise and fall of the many crafts whose masts are silhouetted against the sky high above the low-lying city. One can hardly believe this is not from the hand of the master, Jacob Maris. Bought from the artist.

22 x 35½.

59

JULIAN RIX

LANDSCAPE

450

A masterly work, showing a stretch of land in the Jersey Uplands. Verdure clad hills rise high on one side and on the other the undulating plain is lost in the distance. The coloring is vigorous and an eloquent sky of black and white clouds is painted in the artist's strongest manner.

35 x 50.

90
60

A. ROELOFS

SKATING SCENE IN HOLLAND

A splendid example of this young, strong master of the Dutch school. A mixed crowd are taking a day's pleasure on the ice. The men on skates are carrying long poles. In one corner a tent has been erected, around which some men are seated, partaking refreshments. In the foreground a little girl is patiently standing whilst a boy adjusts her skates. Her red coat and bonnet makes a bright spot and relieves the dullness of the grey sky. Bought from the artist.

19½ x 27¾.

✓
61

COROT

385
TREES

A strong sketch by this eminent poet painter. A group of trees in early Autumn tints, with hill and plain in the perspective; a soft grey sky, which sheds a tender light over the whole.

8½ x 16½.

✓
62

375
LOUIS VAN SOEST

LANDSCAPE IN HOLLAND

A flock of sheep are being driven home across the purple-brown heather. Some beautifully shaded green trees stand out clear against the storm-swept sky. Great clouds of grey illuminated by underclouds of paler shade threaten to break into storm before the shepherd and his flock reach shelter. Although there is a wealth of detail, the painting is kept unusually broad and vigorous, and the whole is a poetic work of much distinction. Bought from the artist.

24¼ x 19½.



CH. JACQUE.

63

COURBET

THE INCOMING TIDE

A vigorous and realistic marine by this celebrated master. A fishing craft, high and dry on the shore, is waiting for the angry sea to subside. A dramatic sky is painted with masterly force. A luminous grey with pearly pink shades breaks through the density of the thunder clouds and lightens up the waves which are dashing themselves with angry force upon the beach. The painting is a vigorous interpretation by this great painter.

23½ x 42.

64

BERNARD HOPPE

CANAL NEAR DELFT, HOLLAND

A pleasing example of this rising young artist's work. A corner of the canal is shown and at the side a picturesque Holland house. In the distance is the city of Delft. Great clouds of grey and white cover up the sky, leaving only one little peep of delicious blue. Bought from the artist.

28 x 35¼.

65

J. McNEILL WHISTLER

A WOMAN IN GREY

(Water Color.)

From the Goupils of London. Recently repainted and signed by the artist, with his characteristic symbol. Thoroughly representative of his recent period.

66

TH. ROUSSEAU

AN AUTUMN DAY

A vivid impression of Autumn expressed with rare happiness. The warm shades of leaves and bracken

are intensified by the warm evening light and contrasted with the dark greens of tree and shrub. The work has a freedom of handling not to be mistaken.

8 x 10.

67

MAUVE

LANDSCAPE WITH CATTLE

Two cows, faithfully depicted, stand in the immediate foreground; they have turned away from the coming wind storm; a sullen sky with a narrow band of light near the horizon; a barren patch throws into contrast the verdant pasture, and over it all is the wonderful luminosity of this Dutch master, whose works are in such demand.

16 x 25.

68

JEAN FRANCOIS MILLET

MERCURY, IO AND ARGUS

It is from the Sansier Collection and resold in the Picot Collection. A very striking work representing the mythological story of Mercury, who wished to possess the Goddess Io, who had been turned into a white cow and given into the care of Argus of the many eyes. In order to do this, Mercury played on his pipe till Argus slept, then cut off his head and led the prize away. The picture is in a low tone, but the coloring rich, the light soft and tender and the whole composition characteristic of the master hand.

17½ x 25¾.

69

ZIEM

VENICE

This artist's usually brilliant color effects are shown, and it can be readily seen was painted in his best period. Its luminosity is best shown in a very subdued light when the atmosphere is marvellously translucent. A glorious sweep along the Grand Canal extends along the foreground, reflecting the sky and buildings. The shadows of evening have subdued the water tints and the façade of the palace, but a soft bluish haze rests upon the housetops and the golden rays illumine the campaniles which tower clear out against the blue sky.

13 x 20½.

50

70

J. H. FRAGONARD

DEATH OF ABEL

From the collection of the Marquis Trevisé. This canvas is representative of the period of those by the same artist now in the Louvre.

71

N. DIAZ

INTERIOR WOODS, FONTAINEBLEU

A study from nature. Strong and positively indicative of his perfect sense of color. It was purchased at the sale of his pictures and so stamped.

12½ x 17.

72

JULES DUPRE

STILL LIFE

An unusual subject from this master's hand, but treated with all of his peculiar strength and breadth of treatment.

20 x 24.

73

DAUBIGNY

LE COMMENCEMENT DE CREPUSCLE

A good example of this noted artist's work. A dark stream showing the reflection of a sunset sky, the river surrounded by trees, with cattle browsing at the edge. A well-balanced, colorful, and thoroughly artistic treatment of a companionable subject. It is a picture to live with.

74

HORACE VERNET

TURCO-GRECIAN WAR

This painting was the original design painted by the artist at the order of King Louis Phillipe as the original for a central panel of certain mural decorations illustrative of events in that war.

12½ x 16.

1750
75

CHARLES JACQUE
AU CROISSE

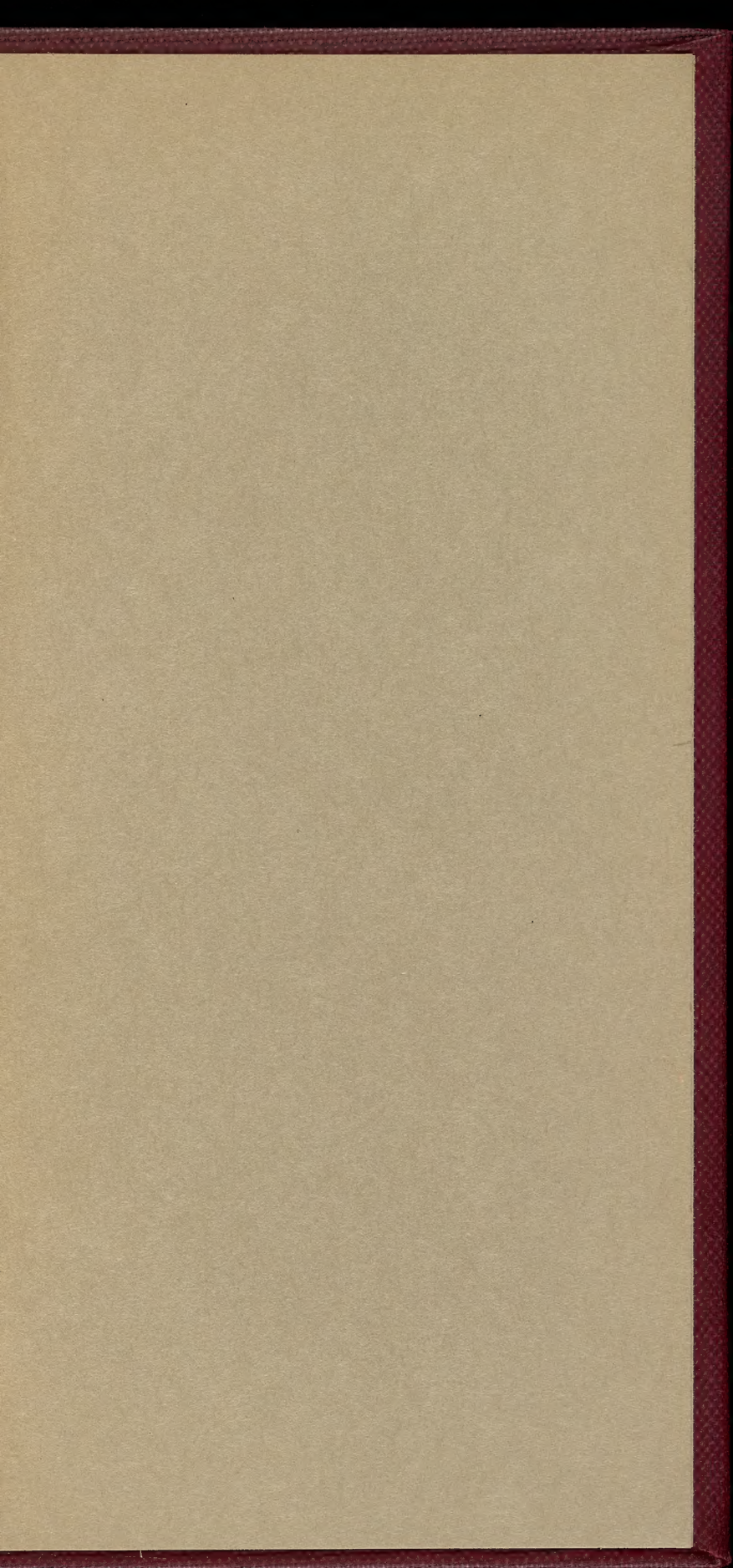
A strong representative example by a great artist. A girl driving a flock of sheep allows them to drink at a shallow ford under the shade of a large tree, and the dog patiently looks on. In this example the artist is singularly free from his often embarrassment of color and has obtained a harmony of tone such as only a master intelligence can produce. The picture is low in key, but full of light, and while broad in treatment, is a highly finished picture.

20 x 16.

6350
76

GEORGES MICHEL
AUTUMN TWILIGHT

A masterpiece of this famous artist. The quality, luminosity and tonal qualities of this canvas fully justify the reputation of this artist. A large picture in subject and treatment.



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